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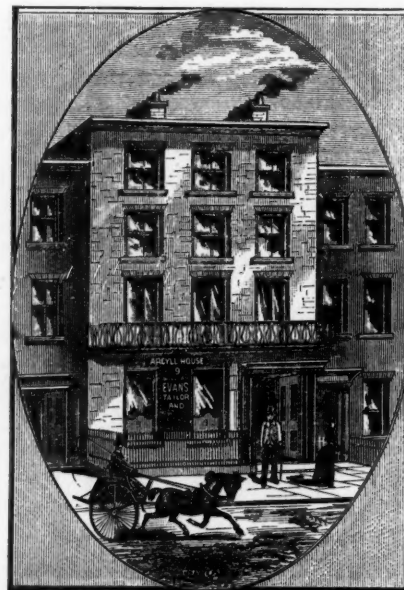
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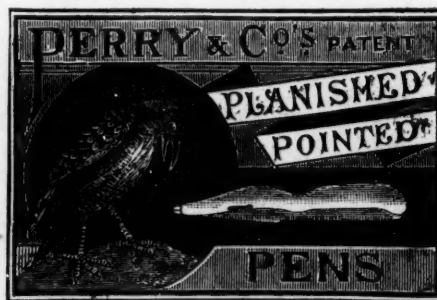
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The Musical World.

LONDON, SATURDAY, JULY 30, 1887.

Our Portrait.

MR. WATKIN MILLS was born at Painswick, Gloucestershire, of a musical family, and at an early age displayed a talent for the art. Possessing an excellent treble voice, he was for several years a most useful member of the choir in his native town, taking the leading parts in the services and anthems. At the age of nineteen he developed a baritone voice of unusual quality, and was much sought after for concerts, &c., in the Midland counties and the West of England. At Southampton he was heard by a well-known London professor, who was so impressed with the quality and power of his voice that he advised him at once to place himself under a master in London—recommending Mr. Edwin Holland. After serious consideration, and by the advice of several musical friends, he resolved to give up a lucrative business and devote himself entirely to singing; consequently, for about eighteen months he studied assiduously with Mr. Holland, who then advised him to go to Milan to complete his studies. There he was fortunate in meeting with an excellent master, Signor F. Blasco, with whom he studied opera, &c., for a year. Within a month of his return from Italy he made his *début* in London at a Saturday Summer Concert at the Crystal Palace (May 17, 1884), where he met with an enthusiastic reception. The following week he appeared with the Carl Rosa Opera Company at Birmingham, taking the part of "Baldassare" in *La Favorita*, and such was his success that Mr. Carl Rosa at once offered him a three years' engagement, but after well considering the matter he declined the offer, and resolved to devote himself to concerts and oratorio. He has since fulfilled numerous engagements at all the principal London and Provincial concerts and festivals. During the forthcoming season he will, amongst other things, take the principal bass parts at the Worcester Festival in September. Since his return from Italy, Mr. Watkin Mills has received valuable assistance in the study of oratorios, &c., from Mr. Alfred Blume.

THE OPERA SEASON.

THE following appears in *The Times* of Monday last:—

"The operatic season came to a close at Drury Lane on Saturday evening. A brief retrospect of that season may not perhaps seem out of place, less on account of any interesting events connected with it than as a warning and a lesson for the future. It has been often said that, for the last five or more years, Italian opera has been, in this country, essentially a dead thing, although showing fictitious and spasmodic signs of life by dint of speculative enterprise and the individual talent of a few great artists who chose that institution as the scene of their triumphs. Our own opinion, expressed more than once, differs from this popular view in the sense that we believe Italian opera, on the old and conventional lines, to be a thing altogether past revival, without, however, despairing of an attempt at starting a new Italian opera on a different principle, more in accordance with the musical taste and the general intelligence of modern times. Italian opera has, over all other operas, the enormous advantage of what one may call an international musical language, which every singer must study as part of his profession, and on the basis of which the best talent of all countries can meet. To make use of that advantage would require a manager with sufficient energy and sufficient artistic feeling to break through the ridiculous mannerisms and conventionalisms of the orthodox form—a manager who could choose his works from the best specimens of the classical and the modern *répertoire*, and would produce those works in a truly artistic spirit—who, in short, would appeal not merely to fashionable loungers, but to the intellectual class of persons who frequent, say, the Lyceum Theatre, and who, as it is, give a wide berth to Italian opera for good and sufficient reasons. Whether any of the three gentlemen who have embarked in the form of art we are speaking of during the past season might have avoided financial loss on these lines may appear doubtful; but the smarting under that loss might at least have been tempered by the consciousness of having done something for art, and of having prepared success for some future time when the external circumstances would be less unfavourable. During the past season it must be owned that everything was against operatic and, generally speaking, musical enterprise. The Jubilee, the crowds collected by it, and the Queen's weather accompanying it, which were meat to every other trade, proved poison to such entertainments as are carried on in overheated theatres and concert-halls; and on more than one night the numbers of those who had paid for admission to one of the three Italian opera houses were probably less than of those employed on the stage and expecting to be paid for their services, whatever the incomings might be.

"The purely artistic results of the last two months may be summed up almost in as many sentences. Only one new work, Glinka's *La Vita per lo Czar*, performed at Covent Garden, was added to the list of our operas. Mr. Mapleson, during his chequered and finally disastrous campaign at Her Majesty's Theatre, succeeded in making Madame Patti sing once, and there the record of his achievements ends. Mr. Harris's season at Drury Lane was more worthy of notice than either of the others. He started with a distinct knowledge of the low state to which the stage management and the musical *ensemble* of the Italian opera had declined under the influence of the "star" system, and accordingly proceeded to reform at least some of the abuses of that system. In the person of Signor Mancinelli he found a conductor of the first order, and such a trio of male voices as presented by the brothers De Reszke and M. Victor Maurel has seldom been heard on the London stage, to say nothing of the high dramatic qualities displayed by these three artists. The care and splendour with which some

standard operas, such as *Lohengrin*, *Les Huguenots* (including the fifth act, generally omitted), and *Carmen* (with Madame Minnie Hauk as the heroine and Signor Randegger as conductor) were mounted, are deserving of the highest praise. To do this was not a little; but it was not enough to infuse new life into the *disjecta membra* of Italian opera. To perform that feat it would have been necessary to produce a new work or to revive an old one of the kind that would have compelled the attendance of all intelligent amateurs, and would have been the talk of the town even during the Jubilee season. If once the current of fashion had set in the direction of Drury Lane it would not have been difficult, with the resources at disposal, to attract ever-increasing crowds by model performances of a few standard operas. To witness a similar spectacle numbers of people from all parts of the globe flock every year to Bayreuth, and there is no reason why a London theatre, surrounded by a vast and art-loving population, should not become the goal of a less distant and much less difficult pilgrimage. To avoid the reproach of being a Job's comforter without tendering advice let us once more sum up the features which should mark the new era of Italian opera. A season should include at least one important new work and one revival of an unfamiliar masterpiece—such, for example, as Gluck's *Alceste*, or, if that should appear too classical, Halévy's *La Juive*, or Auber's *La Muette de Portici*. The entire *répertoire* should not exceed eight operas, which would, in consequence, be given more frequently and with greater attention to every musical and scenic detail. It is quite a mistake to think that the interest excited by the new production or the revival, if it filled the house on those nights when they were on the bills, would empty it on the others. This principle may hold good of the spasmodic excitement roused by an individual 'star'; the deeper interest created by art productions of universal excellence would be less narrow and less transitory. In plain words, people who had been extremely pleased with the manner in which *Alceste* was done would be all the more eager to see *Lohengrin* or *Carmen* under the same conditions. The diminution in the number of operas performed would at the same time do away with the absurd and wasteful system of engaging a host of singers employed at long intervals. The public would see the same artists in many different parts, and would get to know and appreciate their various capabilities accordingly. Mr. Harris also should put a stop to the ridiculous custom of accepting encores, and bowing in acknowledgment of applause while the curtain is up. Such antics and grimaces, which destroy all dramatic illusion, are heavily fined at well-conducted foreign theatres."

To the pessimistic remarks of *The Times* on the past operatic season we have little to add. Only one passage, in which our contemporary explains that, although a star performance might empty the house on such nights as the particular star does not shine, the model execution of a new work would not have a similar detrimental effect on the aggregate results and receipts of the season, seems to be capable of further elucidation. We may cite a parallel case from the management of a newspaper. It has frequently been said, and with justice, that a signed article may redound to the credit of the author, but does little good to the journal in which it appears. In the same sense, Madame Patti's singing at Her Majesty's Theatre is in many ways beneficial to Madame Patti, but is little likely to excite public curiosity as to the artists who serve as a foil to the great *prima donna*, and appear, of course, in a very different light when they themselves are expected to occupy the foreground of the picture. On the other hand, when a great work has been given with a perfect *ensemble*, the inference is that other great works will be equally worth seeing at the same theatre; in other words, a singer of established

reputation is likely to take the wind out of the sails of a *débutante*, while a model performance of a new work serves as an excellent advertisement for the rendering of an old-established favourite on the next night. Operatic managers should ponder over this distinction, which is a difference as well.

SPOHR'S FIRST VISIT TO LONDON.

(Continued from page 571.)

As, directly after our arrival in London, I had to prepare myself for my public appearances, and my wife was busy with the household arrangements, we had, alas! neglected to give our parents in Gaudersheim immediate news of our getting there, whereby a fright was given to the old people from which they could not recover for a long time. The vessel with which we were to have crossed over on the day of our arrival in Calais, and for which I had already, because the sea was so rough, freed our tickets by inscribing ourselves for the next day, was beaten quite out of the Channel, and was given up for lost, until at length it found itself positively on the Spanish coast. A French paper had included us amongst its passengers. What more natural than that the French should all announce together, "The Spohrs, the pair of artists, were lost on their voyage to England"? Of course this was soon to be read also in the German papers; for instance, in the village paper taken in the parental house. Unluckily, the fatal journal came first to the sight of my mother, who was already uneasy at the long delay of news from England. A shriek of horror and a momentary paralysis were the consequence. The whole household ran in together, and after the mother had come to her senses again there straightway followed universal weeping and lamenting. My sister first began to recollect herself, and to think how often newspaper news proved false. She also begged that my children, who were just coming in from school, should not be allowed to notice anything amiss, and this was promised by all. But my mother could not restrain herself from embracing the presumed orphans with more than usual tenderness. This, and the tearful eyes, astonished the children not a little; and when they got no answer to their questions about it all, and no one would sit down to dinner, they also began to cry, without knowing why. The postman's arrival at last put an end to the painful scene. All sprang up joyfully, and hoped to see a letter from England. Their joy was but short; for when they saw the post-mark of "Frankfort," and recognised Speyer's handwriting in the address, they expected nothing else but to read the confirmation of the unhappy news. No one had the nerve to open the letter, until at last my sister plucked up courage to do it. Hardly had she glanced over it when she cried out joyfully, "They have arrived safely!" and then reached the letter to my father, who read it through amid great excitement. Speyer wrote that he had just received an advice from Rothschild's London house that I had had money paid to me; that, consequently, the news of the wreck of the two Spohrs was false, as he herewith at once informed the family, for the relief of the parents. Then was a general jubilation, and the hitherto despised dinner became a true feast. After this, my father sat down at once to his desk, to thank Herr Speyer for his thoughtfulness, and to give the editor of the village paper a severe reprimand for having occasioned such great grief to his subscribers by the thoughtless acceptance of unconfirmed news. A day later came my letter from London, and increased the family joy by its good news.

At Herr Ries's house I had also made the acquaintance of Herr Erard, chief of the London house "Frères Erard," and with my wife had already paid a visit to their collection of completed harps. We could not, however, immediately decide

to select one of them, as Docette had to try which size would best suit her, and especially whether she would be able to accustom herself to the new mechanism. This difficulty Herr Erard put an end to by kindly begging that he might lend her a harp of her own selection during her stay in London, so that she might, if it did not suit her, either change it for another, or give it back altogether. This she accepted thankfully, and at once began to practise on the new instrument; but at first she had no success with it. The new harp, although of the smallest size, was yet strung more thickly and strongly than her own, and therefore demanded much greater exertion, and besides it was very difficult for her to accustom herself to the new double-movement mechanism, as she had from her childhood played on a simple one. She soon saw that she would only be able to play in public on this harp after some months' practice; and I therefore decided to allow her to appear only once at my benefit-concert, in order to give this a special charm. In the meantime arrived my turn to conduct one of the Philharmonic concerts; and I excited no less surprise with that than with my solo-playing. It was then still customary in symphonies and overtures for the pianist to have the score before him, but not to conduct from it, only just carelessly and at his own pleasure to accompany the orchestra, and this when heard produced a very bad effect. The real conductor was the first violin, who gave the time, and now and then, if the orchestra began to waver, directed with his violin-bow. Such a numerous and widespread orchestra as that of the Philharmonic could not possibly go well enough together under such direction, and in spite of the excellence of the individual members, the *ensemble* was thus much worse than we are accustomed to in Germany. I had therefore resolved, when my turn came to conduct, to make an effort to correct this impropriety. Happily, Herr Ries was at the piano the day that I conducted, and he willingly agreed to make over the score to me, and remain quite away. I had placed myself with this at a raised desk before the orchestra, drew my *bâton* out of my pocket, and gave the signal to begin. Quite frightened at such an innovation, a part of the directors wanted to protest against it; but when I begged them to allow at least one attempt, they quieted down. The overtures and symphonies that were to be tried were quite familiar to me, and I had already often conducted them in Germany. I was therefore able, not only to give them the time very accurately, but also to mark the entry of the brass and other instruments, which promised them a hitherto unknown certainty. I also took the liberty of stopping when the execution did not please me, to make very polite but earnest observations on the manner of playing, which Ries translated at my request. Encouraged by this extraordinary attention, and led with certainty by the conspicuous "Taktgeben," they played with a fire and a precision that had never been heard from them before. Surprised and inspired by this result the orchestra, immediately after the first movement of the symphony, loudly made known their unanimous adhesion to the new fashion of conducting, and so put aside any further opposition on the part of the committee. With the vocal music also, of which at Herr Ries's request I had undertaken the direction, and especially in the recitatives, my beating with the *bâton*, after I had given an explanation of my beats, proved very welcome, and the singers repeatedly informed me of their delight at the precision with which they were now followed by the orchestra.

In the evening the success was still more brilliant than I had hoped for. It is true that at first the audience were startled at the innovation, and shook their heads; but when the music began, and the orchestra executed the well-known symphony with unaccustomed power and precision, they

showed their unanimous consent after the first movement by long-continued applause. The battle of the music-bâton was decided, and nevermore was any one seen sitting at the piano during overtures and symphonies. The concert-overture which I had composed before my departure from Frankfort was also performed for the first time this evening. As it was much liked, the Philharmonic Society kept it as the composition which, by the terms of my contract, I had to leave with them. I kept no copy of it, and soon forgot it so completely that a few years later, when preparing a descriptive catalogue of my compositions, I could not remember the beginning of it, on which account it is missing from the catalogue.

(To be continued.)

COMPARATIVE COST OF GERMAN AND AMERICAN OPERA.

Talking about the unhappy finances of the National Opera Company a few evenings ago, Jacob Gosche, the old and able manager who used to be called "Theodore Thomas's Napoleon," and who, a few months ago, joined forces with Mr. Thomas again after several years of estrangement, said, with an air of profound conviction, that the deficit of the National Opera Company was less than that of the Metropolitan Company last season; and then discussed sagely on the great artistic service done by the former company and the power of fashion, as illustrated in the willingness of the Metropolitan stockholders to maintain their expensive enterprise. Statements of a similar character have appeared in some newspapers of late, and it is obvious that an effort is making to discredit the achievements of the Metropolitan Company in the interest of the National. This is a very short-sighted policy, and as a plan of campaign it can only damage the cause of those who adopt it. The facts concerning the financial results of the last German season have been published. The receipts from all sources have been a little less than 411,000 dols.; the disbursements about 442,000 dols. The deficit on this showing, therefore, would seem to be about 31,000 dols. But in this statement is included the cost of maintaining the opera house for twelve months, as also the cost of permanent improvements amounting 154,000 dols. The taxes and interest account alone amounted 62,000 dols., or just double the deficit. Expenses for twelve months are charged against the receipts of a season of four months and 35,000 dols. derived from rentals. The stockholders paid in 175,000 dols. on the annual assessment, but for this they had the use of their boxes, and a simple calculation shows that if the fixed charges on the building (which would have to be paid whether performances were given or not), and the cost of new properties and repairs were to be deducted, the actual cost of the representations would be reduced to 800. dols per box, or about 13 dols. for each performance. It is scarcely necessary to add, however, that independent of all explanations, the statement of Mr. Gosche is wide of the truth. The National Opera Company owes more than the deficit of the Metropolitan season to half a dozen of its principal singers, to say nothing of its other debts.—*New York Tribune.*

Reviews.

GROVE'S "DICTIONARY OF MUSIC."

No. XXII. of Grove's "Dictionary of Music" brings to its close a monumental work which, in view of the wide range of study covered by it, the number and attainments of its contributors, and the intrinsic merits of its contents, is entitled to claim, as it is without the shadow of doubt destined to occupy, a unique place in the musical literature of the present century. Whatever shortcomings may have to be taken into account in any survey of the actual condition of musical life in this country, one fact is here brought into especial prominence, and placed beyond the power of the most captious critic, at home or abroad, to deny—viz., that in England music is at any rate taken in earnest. A mere glance at the long list of contributors—consisting, with some few, though by no means trifling, exceptions, of musicians born and educated in this country—will suffice to impress the mind with a sense of the vast aggregate of hard work and serious research, which has from first to last been expended upon this enterprise. A foremost place among the musically productive nations of the world may be denied to us. What cannot

be denied is the existence among us of a goodly array of earnest-minded musicians, in sympathy with all that is best and brightest in the art to which their lives are devoted, and qualified by special gifts and special training to impart information of the most extensive and varied kind upon all subjects relating to it. Thanks in a great measure to the able manner in which the editor, Sir George Grove, has availed himself of these conditions, England may now fairly claim to have produced the most copious collection of facts relating to musical history, biography, theory, and terminology to be found in this or any other language. In so colossal an undertaking it may be taken as a matter of course that points of weakness here and there will still be discernible. Some of these, however—such as a comparative want of completeness and sympathy regarding the French and Italian schools—will very possibly be remedied on the appearance of the promised appendix to the dictionary, under the superintendence of Mr. Fuller Maitland. A certain disproportion in the length of the biographical articles will probably not escape notice; the life of Mendelssohn for instance—a volume in itself—occupying fifty-six closely-printed pages, while not more than ten are devoted to the whole of the Bach family. The masterly and interesting contributions, however, from the pen of the editor himself under the headings of Schubert, Mendelssohn, and Beethoven afford subject for congratulation rather than complaint. The most important feature of the concluding number, now before us, is Dr. Spitta's elaborate and thoughtfully written life of Weber, in which the essentially dramatic character of the composer's genius is duly dwelt upon. Some interesting details concerning Welsh music are also contributed by Mr. John Thomas, and there are of course the usual number of smaller articles, all of more or less value, and contributing to the general completeness of a work which, it may fairly be said, no educated musician can afford to be without.

Occasional Notes.

A WRITER in *Le Figaro*, referring to the nominations in the Order of the Legion of Honour which were made upon the anniversary of July 14, gives the following table showing to what extent art in France is recognised by distinctions of this kind:—

	Painters.	Sculptors.	Engravers.	Architects.	Musicians.
Knights ...	157	66	27	91	54
Officers ...	38	13	1	12	4
Commanders ...	6	3	1	2	0
Grand Officers ...	1	1	0	0	2
	202	83	29	105	60

The writer points out that painters and architects have always been treated more liberally by the Government than musicians, and that at the present time the only composers entitled to wear the riband of the Legion of Honour are these:—Gounod, Ambroise Thomas, Reyer, Saint-Saëns, Boulanger, Cohen, Delibes, Dubois, Duprato, Franck, Gueraud, Joncières, Lalo, Massenet, Mermet, Paladilhe, Pessard, Salvayre, and Semet.

In England, if knighthood may be considered the equivalent of the Legion of Honour, the relative figures of the above list would have to be very considerably modified. We doubt whether there is a single engraver or even a single sculptor who has the handle of "sir" to his name, while such famous painters as Watts, Alma Tadema, Burne-Jones, Holman-Hunt, Poynter, Whistler, and many others are plain misters. On the other side, the number of knighted musicians cannot be counted on the fingers of both hands. Whether for that reason the professors of our art are socially and pecuniarily better off than elsewhere, is a very different question.

The utter incongruity existing at our theatres between the things happening on the stage while the curtain is up, and in the orchestra while it is down, is well illustrated by the incidental music played during the Sarah Bernhardt performances at the Lyceum. We have no doubt that a hint to Mr. Mayer, one of the most intelligent managers now before the public, will be sufficient to work a reform. At some theatres it is the principle to play the ordinary *pot-pourri* of vales, polkas, and operatic arrangements, without any reference to the play; but this is different at the Lyceum. The death scene of poor Frou-Frou, for example, was musically introduced by Chopin's funeral march, the most appropriate selection that could have been made in the circumstances. But what, on the same principle of applicability, is the connection between the quartet from *Rigoletto*, a Hungarian fantasia by Liszt, a pizzicato by Delibes, and, most wonderful of all, Schumann's *Abendlied*—and the scenes of violence which mark the earthly, or at least the theatrical, career of Theodora?

Count Hochberg, the new intendant of the Berlin Court Theatres, and the particular friend of Hans von Bülow, has taken into his counsel three distinguished painters—one to look after the landscapes, another to attend to portraits, and a third to historic costumes and grouping generally. Commenting upon this news, *Le Ménestrel* remarks that a *vieux routier de régisseur* would be more useful from a practical point of view than a whole academy of fine arts; but considering the awful display of family portraits seen in such operas as *Les Huguenots*, and such plays as "The School for Scandal," we are not certain that any change whatever from the *vieux routier* system would not be for the better.

There have been high doings at Dunkerque in connection with her Majesty's Jubilee, and the local papers are full of the praises of a gentleman rejoicing in the eminently English name of Sigerson, and of "miss Tom, ravissante jung miss." Why have we never heard of Miss Tom in this country? "Ravissantes jung misses" are by no means too plentiful on our concert platforms. Let her come over here and sing to us, and we will sing her praises in spite of the Dunkerque journalists, and the readers of *The Musical World* shall have a sight of her ravishing face.

M. Saint-Saëns has addressed to the Académie de Beaux-Arts an interesting report on M. Anatole Piltan's recently-published "*Études physiologiques sur la voix humaine*." M. Saint-Saëns writes: "M. Piltan's experiments are of the highest interest. Here, for the first time, a truly scientific method has been applied to the art of singing. These experiments tend to assign to respiration, during tone-production, a preponderating share and a significance hitherto unknown. They demonstrate that the greater or lesser tension of the vocal cords is not the cause of the pitch of the notes, and lead to the conclusion that 'the voice, properly so-called, is the result of a shock, and of a strife between the breath-drawing and the breath-ejecting muscles, and that the point where this shock and this strife take place determines the pitch of the note.'"

M. Saint-Saëns's encomium, and especially his statement that "M. Piltan has for the first time applied to the art of singing a truly scientific method," should be accepted with the proverbial grain of salt. The great French composer has evidently never heard of the laryngoscope and of the highly scientific address with which Signor Garcia introduced his invention. Neither can he have followed the Homeric battle which Dr. Morell Mackenzie, himself a tower of scientific strength, waged with the ingenious Mr. Behnke in this journal,

The Organ World.

THE ORGANIST AND THE CRITIC.

ORGAN-PLAYING has become an art of such importance and displays such varied gifts and attainments, that it is quite a matter of surprise that so little criticism, worthy of the name, is brought to bear upon the performances of our leading players. Perhaps one may go a step further and urge that it is a matter of regret that the critical faculty is not more concentrated upon the business of the organist. It is easy to understand that the connection with the church greatly shelters the organist, very much as the same connection protects the preacher. It may seriously be questioned, however, whether the progress of religious thought would not be advanced by the process of critical inspection of the preacher's work; and in the same way it may be conceded that the cause of church music might gain from well-directed and well-meant criticism. There is, of course, something of objection regarding the idea of criticising that which is offered in the act of worship, and certainly this feeling calls for respect. But on the other hand sermons and church music are but human efforts; and as such should be open to inspection and correction. It may be readily conceived that our church music and church organ-playing would gain much from the force of earnest criticism.

It is partly from the want of such criticism that our church music is commonly so indifferent in quality and so poorly rendered in performance. This is said with regard for the fact that the spirit in which church music is rendered must ever remain a solemn responsibility resting only between the human performer and the Divine Judge. "Art," says a living writer, "is but the record of truth, raised to some higher level of feeling and insight by a human spirit; and on its intimate and full correspondence with the most subtle portions of our nature, depend its vitality and its power." One can imagine the earnest composer of church music or the devotional organist to be such a noble human medium as this; arousing, directing, and uplifting the subtle emotions of our spiritual and mental nature. Such a compiler or such an exponent of sacred musical thought would realise Emerson's lines, for his work would be

"Wrought in deep sincerity;
Himself from God he cannot free."

Such work is indeed what the same writer also observes—"something which makes for righteousness;" and this is work which no critic has power or business to meddle with. One would, again, ever desire to keep art which is privileged to stand directly as the exposition of the spirit of worship, free from the carping antagonism which seems so frequently to come into existence with human attempts to correct or criticise. Still, there can be no art without technicalities and mechanisms, however high may be the aim of the artist; and the duty of the critic, in examining the texture and technical features of the music we hear in church, is a justifiable line of activity. Indeed, great good would accrue from thoughtful and capable criticism being directed to the earnest consideration of the faults, mannerisms, and details of our sacred art and its performance. Such work would be found, however, to be of serious responsibility, not only calling for that first gift of the critic, the *mens conscia recti*, but for a profound feeling of anxiety lest the critical function should check, warp, or damage any manifestation of feeling which really lies beyond the critic's legitimate field of labour. It is needless to add that much practical knowledge should also be the possession of the critic dealing with such subjects as church music and church organ-playing. Then the gift of independence is required in no small degree for such work as

this. Mr. Ruskin says he was deterred from the labour of writing criticisms upon living painters by happening to overhear some one observe of himself, "Why does he not back his friends?" Then that experienced critical writer, Mr. H. Quilter, the author of "*Sententiæ Artis*," dealing with the subject of painting, observes in words which equally affect the musical critic: "A writer who does not attach himself to some special clique of critics, but endeavours to stand alone and tell the truth all round, must suffer much isolation; and I have lived to see most of the friends I had in the art world fall away from me, and have never yet found the artist who did not—in his heart of hearts—think it a great injustice to have his shortcomings pointed out, as well as his merits praised." No wonder then that any one should shrink from the complete and honest performance of the critic's duties; even though "art criticism cannot be objectless," save when the critic "thinks lightly of it and performs its duties either ignorantly or with partiality." These remarks are in part called into existence by an observation made by one of the most notable of living organists; who though fully conscious of the many difficulties surrounding such a delicate task, fully believes it is high time criticism should be brought to bear upon our church music and upon the organ-playing art generally. This gentleman is, however, of opinion that such criticism should be first applied to the organist as a recital-player. He believes, indeed, that the widely spread and varied character of the organist's work call imperatively for the exercise of the critic's influence and power; and his experience as an artist prompts him to urge that its first application should be in the direction of the recital-player's art, as being only carried forward successfully by such leading organists as form the style and set up the standards younger performers rightly desire to follow. One difficulty in the way is the indifference and incapacity of most of the regular professional critics to undertake such work. Such writers rarely indeed understand organ-playing technicalities and their accompanying difficulties, and are, as a natural consequence, but little inclined to labour in a cause they cannot fully sympathise with. The work, in fact, calls for a new race of critics, whose duties are already awaiting their attention, skill, and judgment; for it cannot be denied that organ-playing is a widely and a largely practised art, and that public interests demand such critical labour as may help to advance the well-advised growth of musical forms of high character as well as the proper performance of works of such undoubted importance.

E. H. TURPIN.

ON EXAMINATIONS.

A PAPER READ BEFORE THE COLLEGE OF ORGANISTS BY CHARLES JOSEPH FROST, MUS. DOC. CANTAB., F.C.O.

(Continued from page 574.)

After the English universities have been satisfied on the score of literary attainments, musical ability has a fair chance of asserting itself in the two examinations necessary to obtain a Bachelor's degree. These, with the composition of an exercise, makes a pass in three distinct steps necessary to a successful man.

The first of these examinations is called "preliminary" at Oxford and Cambridge, but "intermediate" at London, and Dublin dispenses with this examination altogether.

At Oxford this examination consists of three parts, headed, Elementary, Harmony, and Counterpoint. The Elementary section embraces test questions:—1, time signatures; 2, transposition; 3, technical terms; 4, cadences; 5, rhythm and punctuation; 6, history of the staff; 7, full knowledge of all existing and obsolete clefs; 8, accent, emphasis, syncopation, metre, &c.

The Harmony section embraces:—1, quick modulations to extraneous keys; 2, harmonising a melody in three or four parts; 3, ditto figured bass; 4, ditto major and minor scale, placing it successively in all four parts; 5, the composition of a hymn tune;

6, questions embracing concords, discords, roots, double roots, false relations, inversions, modulations, and transitions.

The Counterpoint section embraces exercises in three or four parts.

For the Cambridge preliminary examination, acoustics entirely occupies one of the three parts (of three hours each) into which the examination is divided. It thus receives its full share of attention, and perhaps, in its preparation, demands even more time from the practical professional man than he can well spare, for he has none too much to devote to the more musical branches of the study.

One of the other parts consists entirely of counterpoint in not more than three parts, and is by no means difficult, though the questions are sometimes put in such a way that, being out of the ordinary groove, a man may be caught tripping. For instance, sometimes a counterpoint is given, to which the candidate has to supply the *canto fermo*; or a counterpoint asked for, say in 9/8 time, in which the subject has three notes in each bar, and to which the candidate has to put three notes to one.

The remaining part of this examination is entirely devoted to harmony, and may consist (1) of a melody (most often an old standard hymn-tune), to be generally harmonised in three parts; (2) of a short sentence or phrase, to be harmonised in about four different ways, or else a ground bass; (3) to fill up a figured bass, in which all discords are to be prepared; (4) to write some pianoforte arpeggios or string accompaniment to a given melody and bass; (5) to answer sundry questions regarding the different resolutions of fundamental discords; (6) to add bar lines and time signatures to several quotations from the classics, to which a candidate is also hoped to be able to name the composer and work from which the extract is quoted; (7) to harmonise, in four parts, a figured bass, bristling with modern chromatic harmonies.

For the London intermediate examination which corresponds with the Oxford and Cambridge preliminary, candidates are examined in the following subjects:—(1) The relation between musical sounds and the vibrations of sonorous bodies, as affecting the pitch of the sounds; (2) the simpler properties of stretched strings and the sounds produced by them; (3) the nature of harmonics; (4) the general theory and simpler phenomena of compound sounds; (5) the theoretical nature of consonance and dissonance as determined by Helmholtz; (6) the theoretical nature and values of musical intervals; (7) the theoretical construction of the modern scales; (8) temperament; (9) melody, time, rhythm; (10) the principles of the construction of chords; (11) history of music in its relation to growth of form and rules.

Acoustics is thus seen to form an important, and indeed it might be said, the most important part of this examination; and Oxford therefore is the only preliminary examination that does not go strongly into this subject.

Candidates who have passed the first examination for Bachelor of Music are then required to write an exercise. The conditions attached to this are not precisely the same at each university.

At Oxford it is required that the work be a vocal composition containing pure five part harmony, good fugal counterpoint, with an accompaniment for at least a string band, and of twenty to forty minutes in length.

At Cambridge it is required that the exercise shall occupy twenty minutes in performance, that it comprise some portion for a solo voice, and some for chorus of five real vocal parts, that it contain specimens of canon and fugue, and be scored for an accompaniment of strings (bowed instruments) only, with or without organ. This differs from the Oxford exercise in not permitting the use of wind or percussion orchestral instruments, and in limiting the length of the composition.

At Dublin the exercise must also be a piece of vocal music, of which a portion at least shall be in five real parts, with accompaniment for a stringed band or organ; and not, as at Cambridge, for a stringed band with or without organ. This composition, if approved of by the Board, is to be publicly performed in such place and manner as they shall direct, at the expense of the candidate, and in this respect differs from the other three universities which do not now require to put the candidate to that expense for his Bachelor's degree at least. Dublin would thus seem to require something of the candidate, which, though no test of his eligibility

for the degree, will perhaps give him as much trouble, as if he had to sit for the preliminary examination from which they exempt him.

At London the requirements are very similar to the Cambridge exercise, except that compositions must be of the length of from twenty to forty minutes.

In all cases the candidate is required to make a solemn declaration that the exercise is entirely his own unaided work, and the Cambridge regulations to obtain this, insist on their being literally done, as it is meant to preclude the candidate from obtaining the advice or assistance of any other person with reference to any portion of his exercise at any stage of its design or composition.

(To be continued.)

ANNUAL MEETING, COLLEGE OF ORGANISTS.

THIS took place on July 26. The chair was occupied by Dr. E. J. Hopkins. The routine business included the reading of the annual report by the honorary secretary, the financial statement by the honorary treasurer, and the election of the incoming council. Nothing could be more gratifying to the members than the highly satisfactory report laid before them, the past year being one of unexampled growth in the history of a long course of years of steady advance. This growth has covered every department of the College work. The treasurer's financial statement again proved abundantly the stability of this valuable institution and its power for useful work. The speakers included the chairman, Messrs. Wesley, C. E. Stephens, J. Higgs, G. Ernest Lake, J. Turpin, &c. Mr. David Lee, who has just been made an honorary member of the College, was present. A vote of cordial greeting to this eminent organist was given. Mr. Lee is returning forthwith to his duties as City organist, Melbourne. Dr. Hopkins and Mr. E. H. Turpin referred to Mr. Lee's talents and work in Australia in very complimentary terms. A list of the incoming council and officers will be given next week. The proceedings were characterised by much unanimity of feeling and by many congratulatory words.

REVIEWS.

JUBILEE ANTHEM: "THOU SHALT CAUSE THE TRUMPET OF THE JUBILEE TO SOUND." E. J. Hopkins, Mus. Doc. (Weekes and Co.)—This is an excellent specimen of modern English church music. It was originally a *pièce d'occasion*, being written for the festival service held in the Temple Church, on June 19. But despite its Jubilee title and associations, it is admirably adapted for ordinary festival use. The anthem opens with a stately organ prelude. The first chorus has a very effective organ part. The quartet, "O that men would praise the Lord," is singularly vocal and tuneful. Next comes an alto solo, and another telling chorus completes the work.

ANTHEMS: "THE LORD HATH BEEN MINDFUL," and "AS I LIVE, SAITH THE LORD." E. T. Chipp. (Novello & Co.)—There is a special and melancholy interest attached to these anthems as they were the composer's "swan-song." He left them with the publishers only the day before starting for Nice at the close of last year, in search of the health he was not destined to secure. Those connected with the College of Organists will also remember that the gifted and lamented composer had only a short time before received the diploma of "Fellowship" as a recognition of his great talents. "The Lord hath been mindful of us" opens with a melodious sentence for the soprano voice, which is presently taken up by the chorus. A well-managed and striking change from the key of G to that of F sharp major, and a charming return to the original mode are points of special interest. The moving quaver figures for the organ display great writing skill. "As I live, saith the Lord," commences with sentences of a recitative type for tenors and basses: such as have found much favour in recent English church anthems. These are followed by a chorus. Soli and chorus passages lead the hearer through the key of A flat—the first mode being D flat—to a fine *forte* passage in C, the dominant of F. The last chorus, with a capital fugal episode is in F. This closes the anthem with dignity and power.

TE DEUM LAUDAMUS. Thomas Wingham. (Novello & Co.)—The story of the growth of the great church hymn from a simple

address to the second person of the Trinity—as used by the early Christians as far back as the close of the second century—to its resultant development as the epitome of the church belief, worship, praise, and prayer, is a matter of deep interest; but it would here be out of place. It may seem a sort of heresy to question the adaptability of the text of the great hymn to the principles of modern musical form. Still it is a fact that composers experience difficulty in setting it, because its noble climaxes of praise pass away to be merged into doctrinal matter, contemplation of the divine scheme of redemption, and personal prayer. A final effort of praise seems to be wanting, in order to permit the composer to properly treat the closing prayerful sentences, and without doing violence to the contemplative attitude to resume his praiseful strains in all their fervour and brightness. Mr. Wingham's fine work, in Latin, was written for the imposing ceremony at the opening of the new church of the Oratory, Brompton, on April 25, St. Mark's Day, 1884. The work is throughout, characteristic of the writer's devotional feeling and sincere desire to duly express the changeful character of the text. This feeling, combined with high gifts of song and sound musicianship, has naturally resulted in the production of a notable hymn. A gradually built-up approach to the first choral entrance, a burst of praise, at once shows the writer's composing skill. Throughout this movement there are points of "plain song" influence such as all earnest church musicians delight in, and points which called for the remark by a late eminent critic: "With these stones many a glorious structure has been raised." The fading of the orchestra, at the close of this movement, into the minor key of B, with excellent effects for the wood-wind, for the succeeding Andante, is a touch of skill. A powerful call from the brass instruments herald the striking utterance of the sentences beginning "In Rex gloriæ." The "Te ergo quæsumus"—during which solemn passage it is the custom, in the Roman Church, to kneel—is set for soli voices, the sustained harmonies, in seven parts, being very expressive. The drums, organ, and strings bring a resumption of the original figures at the chorus "Æterna fac cum sanctis tuis," in the first key D major. From here to the end, the chorus pursues its course in simple, majestic strains, appropriately coloured by a skilful use of orchestral devices. The seriousness and artistic power displayed in this large church hymn redound much to the composer's honour, as proving alike his devotional spirit and his artistic power.

The Organists' Quarterly Journal, edited by Dr. W. Spark (Novello & Co.)—It cannot be said that this spirited publication maintains the high character it possessed in its earlier numbers, when H. Smart, Merkel, and Batiste, among the departed, and such living writers as Barnby, Guilmant, Macfarren, Silas, Stewart, and others, contributed to its pages. Still the editor holds out a friendly hand to young composers, and so deserves sympathy at least. The July number contains a graceful Pastoral in C, by W. Mullineux, F.C.O., the Bolton Town Hall organist, a vigorous Allegro with well-contrasted piano choral passages, a promising first movement of a Sonata in G, by Mr. E. Townshend, Driffeld, an esteemed non-professional organist; an Andante ("Evening Song") of a quiet, sedate character, by Edward Hake, of Exeter; a Trio, with inversions of the theme, by W. Conradi, of Schwerin, Mecklenburg, which though showing contrapuntal skill, is in places "too clever by half," as the American said, and consequently is rather "dry" here and there; and a Prelude in C, with an episode in F, by T. Downes, which though showing a want of constructive experience, displays musical feeling. *The Quarterly Journal* has, under the care of its industrious editor, reached its seventy-fifth part, and is in its tenth volume.

DEDICATION FESTIVAL, CHRIST CHURCH, LANCASTER GATE, W.

The above festival was celebrated on the 14th inst., by a special musical service, in which Mendelssohn's cantata, "The Hymn of Praise," was sung by an augmented choir of about 120 voices. Mr. H. W. Richards, F.C.O., who is the organist of this church, presided with consummate skill at the organ. This instrument, which was designed by Dr. Gladstone, and built under his special direction, is one of the finest church organs in London, the diapasons and swell being perfect. The symphony was played in its integrity. Mr. Bates, who is the choirmaster of the church, and also conductor of the

Paddington Choral Association, is to be most highly complimented in his choice of such a work, and also upon the grand performance of the work itself. All the voice parts were well balanced, and being accompanied on such a fine organ, and by such an exceptionally good organist, the *ensemble* was all that could be desired. Mr. J. Gawthrop was the tenor soloist, and Madame Worrell and Mrs. Henry Pope the treble and contralto, and it need scarcely be said that with this trio the music was quite safe and excellently rendered.

A.C.O.

RECITAL NEWS.

ST. JOHN THE DIVINE, BEDFORD HILL, BALHAM.—Programme of the recitals at the opening of the new organ, which was given by Mr. H. W. Weston, F.C.O., organist and choirmaster of St. Mary's Church, Balham, on July 21:—Organ Sonata in A major, No. 3 (Mendelssohn); Andante in G (Batiste); Prelude "La Vierge" (Massenet); Toccata con Fuga in D minor (J. S. Bach); "Ave Maria" (Arcadelt-Liszt); Organ Concerto in F, No. 5 (Handel); Introduction, Theme and Variations in A (Hesse); Aria, "O Star of Eve," and "Chorus of Pilgrims" (Wagner); Duet, "Quis est homo" (Rossini); Concert Fugue in G (J. L. Krebs); Allegro Cantabile in F minor (C. M. Widor); Marche aux Flambeaux, No. 2 (Meyerbeer). The following is a description of the organ built by Messrs. Jones and Son, of South Kensington:—The organ has two complete manuals, and independent pedal organ. Space has been left and prepared for the third (choir) manual, to be added at some future time. The following is the scheme of stops:—

GREAT ORGAN. CC to G.

1. Open Diapason ...	8 ft.	5. Principal ...	4 ft.
2. Hohl Flute ...	8 "	6. Fifteenth ...	2 "
3. Dulciana ...	8 "	7. Spare slide for reed ...	8 "
4. Harmonic Flute... ..	4 "		

SWELL ORGAN. CC to G.

1. Violin Diapason ...	8 ft.	5. Harmonic Piccolo ...	2 ft.
2. Lieblich Gedact... ..	8 "	6. Cornopean ...	8 "
3. Voix Célestes ...	8 "	7. Spare slide for Oboe ...	8 "
4. Principal... ..	4 "		

PEDAL ORGAN. CCC to F.

1. Bourdon ...	16 ft.	2. Open Diapason (prepared)	16 ft.
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COUPLERS.

1. Swell to Great.	3. Great to Pedals.
2. Swell to Pedals.	4. Swell Sub-Octave.
2 Combination Pedals to Great Organ.	

CLAYTON.—The opening of the new organ in St. John's Church (given by Mr. Joseph Benn and family) took place on July 8. A recital was given by Mr. W. T. Best. The following pieces were played:—Organ Sonata in one movement (Antonio Diana); Adagio in F sharp major (W. T. Best); Prelude and Fugue, B flat, Op. 35 (Mendelssohn); Funeral March, *In Memoriam* (Gounod); Toccata, No. 3 of Twelve Organ Pieces (Th. Dubois); Larghetto, B flat, Op. 150 (Spohr); Prelude and Fugue, B minor (Bach). The description of the new organ in Clayton Church, built by Messrs. Hill & Son, London, from the specification of Mr. Best, is here given:—

GREAT ORGAN. (Lowest Clavier) C to A.

1. Bourdon ...	16 ft.	4. Octave ...	4 ft.
2. Open Diapason ...	8 "	5. Nazard ...	2 1/2 "
3. Claribel Flute ...	8 "	6. Doublet ...	2 "

SWELL ORGAN. (Middle Clavier) C to A.

7. Lieblich Bourdon ...	16 ft.	12. Echo Dulciana Cornet.	
8. Harmonic Flute ...	8 "	6 Ranks.	
9. Viol de Gambe ...	8 "	13. Clarinet ...	8 ft.
10. Voix Célestes to Gamut G ...	8 "	14. Oboe ...	8 "
11. Gemshorn ...	4 "	15. Trumpet ...	8 "

ECHO ORGAN. (Upper Clavier) C to A.

16. Dulciana ...	8 ft.	18. Flauto Dolce ...	4 ft.
17. Lieblich Gedact ...	8 "	19. Harmonic Piccolo ...	2 "

(19)

PEDAL ORGAN. C to F.

20. Contra-Bass ... 16 ft. | 21. Bourdon ... 16 ft.

COUPLERS.

(Nos. 4, 6, and 7 act additionally by Pedals, also the Tremulant.)

- | | |
|---|---------------------|
| 1. Echo ; Sub-Octave on its own clavier. | 4. Swell to Great. |
| 2. Great ; Super-Octave on its own clavier. | 5. Echo to Swell. |
| 3. Swell ; Super-Octave on its own clavier. | 6. Great to Pedals. |
| | 7. Swell to Pedals. |
| | 8. Echo to Pedals. |

On account of the limited space available, the tubular pneumatic action has been employed throughout. The pipe-metal consists of equal parts of tin and lead. Six combination-pedals to the great and swell organ. The swell-pedal is placed in the centre and can be arrested in its descent at any desired point. The oak case was designed by Messrs. Healey, architects, of Bradford, and executed by Messrs. Hill & Son. The instrument is blown by a hydraulic engine.

TUNBRIDGE WELLS.—The reopening of the organ at Christ Church took place on July 20, when an organ recital was given by Dr. Longhurst, F.C.O., organist of Canterbury Cathedral. The organ has been rebuilt by Messrs. Bryceson Bros., London. The programme was as follows:—Overture to "Occasional Oratorio" (Handel); Andante in F, First Sinfonia in C) Haydn); Aria, "Fac ut portem" (Rossini); Adagio in B flat, from Quartet in G minor (Spohr); Andante in E minor (Batiste); Prelude in G major and Fugue in G minor (Mendelssohn); Toccata, D minor, and Aria, "My heart ever faithful" (Bach); Berceuse in A (Delbruch); Grand Offertoire in G, No. 4 (Wely); Andante in F, First Sinfonia in C (Beethoven); Coronation Anthem, "Zadock the Priest" (Handel).

CORRESPONDENCE.

THE BIRMINGHAM TOWN HALL ORGANISTS.

TO THE EDITOR OF "THE ORGAN WORLD."

SIR,—I am afraid I can lay no claim to the flattering epithets you bestow upon me; and certainly not in the instance to which you refer in your last week's issue of *The Musical World*. The account was perfectly familiar to me, and I spent some time trying to find the particular number of the *Choir*. Being under the impression that the article in question was the work of Mr. John Heywood, an organist of reputation in this town, and Birmingham correspondent of the *Choir*, I saw that gentleman, and found my surmise correct. It is only just that he should receive this acknowledgment, for in such matters he is far more erudite than—Yours faithfully

STEPHEN S. STRATTON.

P.S.—I may mention, as a somewhat singular coincidence, that I happened last week to light upon the advertisement of the vacancy caused by the death of Mr. George Hollins, in *The Musical World* for January 6, 1842, while looking for other matter. Later numbers contain some correspondence on the appointment, from which it will be seen that the competition was not regarded as satisfactory by one of the candidates; but he was reproved by another correspondent.

Mr. E. H. Turpin, in his interesting article, "The Organ in the Theatre," in *The Musical World* of the 16th inst., says: "It was for Gounod in his masterpiece, *Faust*, to establish the use of the organ as a means of local tone-colouring within the scope of the lyric drama." What about the fifth act in Meyerbeer's *Robert le Diable*, and the great Cathedral scene in the same composer's *Prophet*, written many decades before the Frenchman's opera?—J. B. KRALL.

[I am glad to be reminded of Meyerbeer's employment of the organ in *Robert le Diable* (1831) and the *Prophet* (1849). Still the point of the observation remains as before, I venture to think, that Gounod's *Faust* (1859) first fully exemplifies the use of the organ on the stage in complete accordance with its genius and best traditional manner. Readers will be equally obliged to Mr. J. B. Krall for his note.—E. H. T.]

SIR,—In your "Notes," on page 556 of *The Musical World*, you mention, in answer to a correspondent, an organ concerto by Mr. Henry Gadsby. May I mention that there is a very fine organ concerto, with accompaniment for string band and three horns, by Rheinberger, in F, Op. 137. I frequently heard it performed at Leipzig, and it always made a great impression on the audience.—I am, sir, yours obediently,
C. F. ABDY WILLIAMS.

[Though not scored for a full orchestra, Rheinberger's work comes within the list of modern organ concertos. It was admirably rendered at a recent students' concert, at the Royal College of Music. In the accompaniments to one or two of his motets, Mozart makes a notable use of the strings, horns, and organ.—E. H. T.]

NOTES.

THE copyright of "English Organ Music," formerly issued by Mr. W. Reeves, in connection with the *Musical Standard*, has been purchased by a West-end firm, and the pieces are about to be reissued in a new and revised form, being re-engraved for this purpose.

The second of the annual examinations for musical degrees was conducted recently at Indianapolis by the American College of Musicians, an institution which was originated by Prof. Bowman, A.C.O., and modelled upon the examination scheme of the College of Organists, for the encouragement of a high standard of musicianship, and of which he is still president, having been re-elected this year for the fourth time. The charter of membership embraces about one hundred and fifty of the leading musicians throughout the country, and acquirement of its degrees—Associate, Fellow, and Master—and admission to its membership can only be gained by passing a thorough and comprehensive examination according to these three grades of members. The examinations are conducted on a plan which precludes the possibility of partiality, and candidates for degrees can only secure them on the basis of merit. At the last examination there were twenty-five candidates from various parts of the country, as far east as Boston and as far west as Kansas, of which thirteen secured diplomas and membership. The list of aspirants contains two St. Louisans, Miss Avis Blewitt and Mr. F. J. Benedict. Mr. Benedict also passed a highly creditable examination as an organist. The piano examiners were, Dr. Wm. Mason, W. H. Sherwood, Dr. Louis Maas; the organ examiners, Clarence Eddy, S. B. Whitney, S. P. Warren; theory examiners, E. M. Bowman, F. G. Gleason, and S. P. Warren.

The following are some of the principal concert-organs in this country: Albert Hall, Kensington, Alexandra Palace, Belfast (Ulster Hall), Birmingham (Town Hall), Bolton (Town Hall), Bow and Bromley Institute, Brighton (The Dome), Bristol (Colston Hall), Brixton (Gresham Hall), Burton-on-Trent (St. Paul's Institute), Cardiff (The Park Halls), Crystal Palace (two large organs), Derby (Drill Hall), Edinburgh (Music Room), Exeter (Victoria Hall), Exeter Hall, Strand, Glasgow, Huddersfield, St. James's Hall, Regent Street, Kidderminster, Leeds (Town Hall), Leicester (Temperance Hall), St. Leonards (Concert Hall), Liverpool (St. George's Hall and Exhibition), Manchester (Town Hall and Jubilee Exhibition), Northampton, Nottingham (Albert Hall and Mechanics' Hall), Paisley, N.B., Plymouth (Guildhall), Sheffield (Albert Hall), Sterling, N.B.; and a new organ is to be placed shortly in the magnificent concert-room of the People's Palace, Mile End Road, E. This list may be added to if further information comes to hand.

Mr. William H. Stocks, A.C.O., L.R.A.M., has been appointed by the governors, organist of Dulwich College. The organ built by England in 1760 still retains its old black natural keys and nags head swell. It is hoped that the instrument will presently be rebuilt. Mr. Stocks's predecessors included the names of Hopkins, Reading, Randall, Lindley, &c.

COLLEGE OF ORGANISTS' CALENDAR.

The College Library will not be open on Tuesday next.

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(20)

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"The Musical World" Prizes.

OUR PRIZE SONG.

IN our issue of March 26 a well-known musician, who prefers to remain anonymous, offered a prize of three guineas for the best lines fitted for musical setting that might be sent in by any competitor. Out of the numerous poems we have received, the two judges, Mr. W. M. Rossetti and the editor of *The Musical World*, agreed in awarding the prize to Mr. Alexander Grant, advocate, of "The Cherries," Rothies, N.B., for the poem, "Through the twilight," which appears below. The songs sent in, if in one way they did not come up to moderate expectation, exceeded it in another: none of them showed lyrical impulse of the first order, but few were without a certain literary quality, and we were especially glad to note that the sing-song and jingle-jangle of the ordinary ballad, with its stereotyped refrain, had been altogether avoided, the aspiring bards having in this respect at least fully grasped our intention.

In accordance with the original proposal, a prize of seven guineas, open to all musicians of British or American birth, or residing in the United Kingdom or the Colonies, is now offered for the best setting of Mr. Grant's lines. We may, in this connection, repeat a statement from our original proposal to the effect that, "as to the music, no restriction whatever will be made, but the declamatory style, as distinguished from the mere strophic repetition of the melody to each stanza, would be preferable." Intending competitors must send in their MSS. on or before October 1. Each MS. must bear a motto or pseudonym, and the same motto or pseudonym must be written on the outside of an envelope enclosing the coupon published with this number, properly filled up. The envelope only of the successful competitor will be opened, and the remaining MSS. may be had on application at the office, personally or by letter enclosing a stamped and addressed envelope.

The successful song will be published in *The Musical World*, and will remain the copyright of the proprietors.

THROUGH THE TWILIGHT.

Fly on, my wayward thoughts, fly on,
Through the rosy haze of dying day,
Rest, ere the evening star hath strown
Down the purple night its silver ray.

Rest where he lays his head in sleep
When the weary strife of day is done,
The peace of night is still and deep,
The battle o'er till to-morrow's sun!

Let him gaze in the closing flower
And kiss from its petals fair, the dew,
Know that each twilight's dreamy hour
Sees the tears wrung from my heart anew!

Say, will he kiss them too away
When I come again in the evening light?
Strong my love as eternal day
And deep my love as eternal night!

Chance what may, my heart holds him true,
What tho' I live in a golden dream,
This love, my own, 'twixt me and you
Can never be as it had not been!

ALEXANDER GRANT.

"Musical World" Stories.

BERLIOZ'S REVENGE.*

By GEORGES DE MASSOUGNES.

I.

One Sunday, in March, 1878, I was with my friend Henry G. at the Châtelet concert, whither we had come for the third time, to hear Berlioz's *Requiem*. A fortnight before, its first performance had been an immense revelation to us, one of those that open such vast, such luminous vistas in the heaven of art, that all our old admirations are effaced, and the mind, blinded as it were with such brilliancy, no longer distinguishes anything beyond the radiation that dazzles it. Those who have the gift of enthusiasm know this overpowering sensation; they have felt it in the presence of certain rare and exceptional works, that have tyrannically subjugated them until time has restored their balance and *sang-froid*. At that time G. and I were very far from having recovered our musical *sang-froid*, gravely compromised by this masterpiece of Berlioz. Passionate admirers of the master for many years, while the French public was crushing him with its ridiculous disdain, we had not known his *Requiem*, and the discovery we now made of it, while showing us a fresh phase of this astonishingly varied genius, had prostrated us under one of the most violent emotions of our life. This great work had taken such hold of us as to absorb all our thoughts, and, from the first, when we heard it together, had shuddered and wept side by side, not a jar marred our common enthusiasm; from that moment we scarcely separated. Our days were spent in devouring the score and in exacting from the piano or from our own wretched voices some slight indication of those formidable instrumental conflicts. Nothing existed for us outside the *Requiem*; any other subject of conversation was impossible; we had recovered the fanaticism of admiration that is generally lost with one's twentieth year.

It was perhaps necessary to what follows that I should explain this strained condition of our minds at the time when, as I said before, we were listening to the third execution of the work. It was during an interval of rest; the scene of the Last Judgment had just been finished with the *Lacrymosa*, and its prodigious setting forth of the celestial menaces. Exhausted by emotion, we did not exchange a word. G., with his elbows on the ledge of the box, held his head in his two hands, and was looking mechanically, seeing nothing, at the platform of the musicians. But suddenly he started, and I saw that some unforeseen event had drawn him out of his inward ecstasy, for he fixed his eyes on one point of the orchestra for some time; then without turning he touched my arm, and said sharply:

"Look over there."

"Where?"

"The second flute, at the right of the conductor."

"Well!"

"Look at him."

"I see him; well?"

"Look at him!"

"Ah—but it is Scudo! What a likeness!"

At this G. turned round and looked me in the face:

"You see a likeness?" he said.

"Certainly," I replied, "and the most extraordinary I have ever seen. That man resembles Scudo in a most startling manner. Isn't that what you mean?"

"Yes, and the resemblance is startling, indeed."

Upon this G. turned to the orchestra, and again examined the flute-player.

II.

Here a digression is absolutely necessary in order to understand the facts I have to relate. Scudo! who is Scudo? Where do you get Scudo? One remembers the name vaguely, but who was he? One thinks he knew him as a bass at the Italian Opera, another that

he was a fencing-master in the Rue Poissonnière... but nothing of the kind. It is only musicians (and they must be over thirty) who make no mistake, and are able to tell you without hesitation that Scudo was a musical critic.

As this narrative is addressed to everybody and not to musicians only, it is indispensable that we should sketch this vanished personality. This man, whose name is no longer known, was almost a notability scarcely more than fifteen years ago. He occupied the position—a pretty considerable one—of musical critic to the *Revue des Deux Mondes*. During many years he ruled, from the height of that conspicuous post, over men and things musical; but he was in truth but a pigmy amongst the illustrious writers who were on the staff of the review, and the traces he has left are slight compared with those of his colleagues. In short, Scudo was an error of M. Buloz, who in general understood men, but whose remarkable instinct failed him in the musical question.

Born at Venice, educated for a time in Germany, then in Paris, where he frequented the singing school of Choron with assiduity, Scudo had preserved an exclusively Italian temperament in music, in spite of his pretensions to the contrary. His studies, specially devoted to the art of singing, had still more narrowed his points of view, and ill disposed him to understand the learned complexity, the close expression, the intense life of the great German and French schools, to which predominance was assured by the superiority of intelligence over pure sensation. However, not possessing the strength to resist an artistic movement of which Beethoven was the centre, he had made up his mind to accept acknowledged reputations, and to represent himself as an eclectic. Thus he systematically sacrificed Verdi, then much contested, to exalt with more authority Rossini, Bellini, Cimarosa, and all the venerable series of musicians from Palestrina to Paisiello; but his master touch in this way was to have chosen a German for his chief favourite. Knowing well, in spite of himself, that it was impossible to stem the current of opinion so far as to set up the purely Italian school against its rivals, he thought he had found in Mozart's work a "juste milieu," a common term that included the tendencies of the three schools, and from the day he made this discovery, Mozart became his idol, his fetish. I acknowledge he might have chosen worse, but the deification of Mozart by this narrow and exclusive mind, far from adding anything to the glory of the author of *Don Giovanni*, implied a danger of compromising it by the blunders of a clumsy friend. I would prove this by a few curious examples, if it were not quite foreign to my present subject.

Just varnished with dubious literature, picked up around him without discernment, stuffed with solemnity, wrapping up his meagre style in a cloud of anodyne and prudent philosophy, Scudo had almost managed to assimilate himself to what was called the "spirit of the *Revue*"; I mean that imposing livery of style under which mediocrities can figure well, and which, in that well-disciplined household, even writers of talent were bound to accept to ensure the harmony of the whole. But Scudo's livery was not of the best cut, and ill-concealed his natural defects. The poverty of his appreciations, of his artistic theories, was saddening: a singer of drawing-room ballads, and in love with vocalisation, this Italian in exile amongst the Germans was really incapable of discriminating anything beyond melody in musical effects; even while he asserted his high admiration of Beethoven, he was completely deaf to the marvellous orchestral language so rich, so supple, and so varied, with which the author of the Symphony in A has equalled all the poets. So he sometimes put off the restraints of his position, and if he met in his way some modern composer, as yet without fame, he fulminated at his expense about "the abuse of instrumentation, the gross effects of sonority, the monstrous wedding of tones that howl to find themselves together;" and he threw ashes on his head—"discord is heaped on discord, the poverty of ideas is hidden under the number of instruments, and the author assumes the airs of a man of genius on getting his miserable works performed by three or four hundred musicians. . . . And song, that is to say, the most exquisite expression of the soul's sentiment, what has become of it amidst this crash of sounds, the corrosive acidity of which has corrupted our organs? No one sings now; they scream; they exert their lungs to struggle against the clamour of a deafening orchestra; they cannot vocalise any more!"

(To be continued.)

* From *Le Ménestrel*.

Correspondence.

THE ORPHAN SCHOOL FOR DAUGHTERS OF MUSICIANS.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—As the Orphan School for Daughters of Musicians has just been brought to the notice of your readers, they may be interested to read Mr. Ridley Prentice's report of the musical examination for this year. Allow me also to take this opportunity to correct an error which I find very prevalent, viz., that the pupils of this school learn nothing but music. They really receive a very liberal education, for the instruction of a good governess is supplemented by lessons in drawing, by Miss Kate Prentice; in English literature, by Madame von Wegner; and in elocution, by Mrs. Newton Phillips. The lady to whom we were indebted for French lessons has left London, but we hope soon to supply her place. Attention is also given to domestic duties and needlework, including some knowledge of dress-making.—I am, sir, yours truly,

10, Darnley Road, Royal Crescent,
Notting Hill, July 26.

HELEN KENWAY.

REPORT OF MUSICAL EXAMINATION.

I have to-day examined the pupils of Miss Helen Kenway's school, and find, as in former years, that the musical training is of a very high order. The younger pupils are thoroughly well grounded, special attention being paid to the position of the hands and movement of the fingers; the elder are all making steady progress, while two or three show more than average musical ability. The class-singing is also admirable, specially the quality and amount of tone obtained from so small a body of voices.

Wedderburn House, Hampstead,
July 22, 1887.

RIDLEY PRENTICE.

Concerts.

VISCOUNTESS FOLKESTONE'S CONCERT.

Among the numerous "new departures" which characterise this age of progressist tendencies, a conspicuous place, in respect of musical art, is due to the extensive cultivation of string instruments, more especially the violin, by the fair sex. Much excellent work has been done by them in the "stringed" section of the "Handel" and other orchestral societies, but above all by the Viscountess Folkestone's band, composed exclusively of the female element, and comprising no less than eighteen first, eighteen second violins, nine violas, nine violoncelli, and three double basses, in addition to a female chorus. It was a pleasure to watch, during this amateur concert of the 20th inst. at the Princes' Hall, how readily the slightest indication of the *bâton* was followed in such pieces as the march from Handel's "Occasional Overture;" Grieg's characteristic "Melodies," Op. 34; Alan Gray's elegant "Capriccio," in gavotte rhythm; Zaverthal's graceful "Al Fresco" (pizzicato); Waldteufel's "Dolores" valse for the band; Marchetti's effective, though somewhat profane, "Ave Maria;" Barnett's lovely "The Bride has paced into the hall;" and Henry Leslie's pretty "Good-night," for chorus and band, the chief items of the programme, which also included the humorous trio, "Le faccio un inchino," by Cimarosa, interpreted with becoming *naïveté* by Mrs. Stanley Stubbs, Mrs. Alfred Scott-Gatty, and Miss Fanny Robertson; Mr. A. S. Gatty's genuinely comic "Click! clack!" sung by himself, with choral and band accompaniment; F. Moir's song "The lark's flight," delivered with excellent expression by the Viscountess Folkestone, and other vocal pieces. Mr. Albert Gelo showed considerable feeling and refinement in some pleasing but simple violin soli, skilfully accompanied by the Viscountess Folkestone on the piano. There was a numerous and distinguished audience, including the Princess of Wales and other members of the royal family.

LONDON ACADEMY OF MUSIC.

The annual distribution of medals, diplomas, &c., of the London Academy of Music, took place at St. George's Hall on Thursday, July 21, when the prizes were bestowed on the fortunate recipients by Miss Ella Russell, of the Royal Italian Opera. Dr. Wylde, the worthy principal of the Academy, presided, and read out the list of honours. The proceedings opened with an interesting programme of vocal and instrumental music, in which those students took part on whom medals and diplomas were about to be conferred; among them special mention may be made of Miss Leila Dufour, who sang "O mio Fernando" in good style, Miss Jenoure (by permission of Mr. D'Oyly Carte), who both sang and recited, and Miss Lowndes, who played Vieuxtemps's Polonaise on the violin with great fluency. Other ladies who contributed to the programme were Misses Thorpe Melville, Mr. Hyman, Ada Wray, Mabel Fraser, L. S. Reynolds, Emslie Smith, B. Ullithorne, and Margaret Macintyre. At the conclusion of the programme Miss Ella Russell was conducted to a raised seat facing the audience, and Mrs. Wylde stepped forward and presented her with a handsome bouquet. Then, as their names were called, the students one by one approached and were presented with the various honours they had earned. Representatives from the Brighton and South Kensington branches were also assembled to be rewarded with medals and diplomas, and an interesting evening was brought to a conclusion by a performance of "The Nettle," a bright little comedieta originally produced at the Court Theatre, and played on Thursday by Miss Arnold and Mr. Skeet, pupils in Signor G. Garcia's dramatic class.

Obituary.

WE regret to announce the death of Luigi Caracciolo, which took place on Friday, the 22nd instant. He was buried at the Catholic Cemetery, Kensal Green, on Thursday afternoon. The following details of Signor Caracciolo's career are taken from an interesting article by Signor Lisei, in the *Gazetta Musicale di Milano* of March 2, 1884:—

"Luigi Maria Caracciolo was born at Andria, on August 10, 1847. In 1864 he was admitted as a pupil of composition and pianoforte to the College of Music at Naples, which he left in 1869, submitting to the professors, as the result of his studies, a cantata, *Goffredo*. In 1874 he produced, at the Theatre Piccini di Bari, *Maso il Montanaro*, an opera in four acts, the libretto of which, by Golisciani, was drawn, we believe, from Vittorio Bersezio's novel *Il piacere della vendetta*. This opera, notwithstanding the poverty and incongruity of the libretto, won a most flattering success, and deservedly; for, although here and there the hand of the beginner was manifest, the score gave the best hopes for the future of the young composer. Coming across his first essay in dramatic composition in later years, Caracciolo committed it to the flames; and, according to many people, he acted mistakenly in doing so.

"After the production of this opera, Caracciolo devoted himself to the teaching of singing, until, in 1876, he was appointed to reform and direct the singing school of the Royal Irish Academy of Music at Dublin, where, in a few years, he succeeded in establishing a reputation for himself beyond all his expectations. But, finding in the musical centre of Dublin too little scope for his energies, he resigned his post, June, 1881, and settled in London, where he gave private singing lessons and continued to compose.

"Luigi Caracciolo had the merit of setting not only Italian words, but also French and English poetry, to suitable music; and his song, 'An old wreath,' is a favourable example of his success in dealing with the English language.

"Of Caracciolo's compositions, the following are the best known:—'Danza delle Memorie,' 'La Mattinata,' 'Un sogno fu!' &c., and the pretty suite of duets, 'Rime popolari.'"

The death of Miss Laura Willock is announced. This promising young artist was a talented pianist, educated at the Leipzig Conservatoire. Miss Willock was an excellent teacher of the pianoforte and harmony, and was known as an earnest advocate of the Chève method for schools and class-teaching.

Music Publishers' Weekly List.

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Notes and Notions on Music	...	N. Kilburn	...	Burns

Notes and News.

LONDON.

The first dividend on the Carl Rosa Opera Company, Limited, is 8 per cent. There has been a slight loss on the London season owing to the attractions of the Jubilee, but business in the provinces was everywhere very good. The artists are now reassembling and will start at Reading on Monday. It may also be interesting to lovers of opera to know that there was only a small difference on the debit side at the end of the Covent Garden season. The tide may therefore be expected to turn in favour of Signor Lago next year.

ROYAL COLLEGE OF MUSIC.—The following awards of council exhibitions and other prizes on competition were made by the director and board of professors at the close of the terminal examination last week:—Council Exhibition, £15, for students of 12 months' standing—divided:—Jonathan Houghton, of Bolton, £10; Eva Helms, of Croydon, £5. Ditto, £20, for students of two years' standing—divided: Frederick C. Barker, of Caerphilly, £10; and Frederick A. Sewell, of Bradford, £10. Uppingham Exhibition, £20, for students of three years' standing.—Emily V. Elsner, of Dublin, violinist. Brinsmead upright concert grand piano, given by Messrs. J. Brinsmead & Sons for pianoforte playing, to Margaret K. Jenkins, Liverpool Scholar. The Hopkinson Gold Medal, given by Messrs. J. and J. Hopkinson for pianoforte playing, was awarded at Christmas to Marmaduke M. Barton, of Bradford, Pringle Scholar, and was presented by the Prince of Wales at the annual meeting on July 15.

The academical board of Trinity College, London, have awarded the following exhibitions and prizes after competition: Henry Smart Scholarship to Louise Goldhawk, Benedict Pianoforte Exhibition to Emily A. Rivett, Sims Reeves Vocal Exhibition to Frank Swinford, The College Violin Exhibition to William A. Robins, Harmony and Counterpoint Medals to Elizabeth L. Edwards and Frank Swinford, and Turner Pianoforte and Singing Medals to Gertrude E. Corbin and Frank Swinford respectively, and the Gabriel Prize to Armitage Goodall, A. Mus. The examiners were: Messrs. Henry R. Bird, C. Edwin Willing, Charles E. Stephens, Michael Maybrick, Signor Papini, and Professors Higgs, Saunders, and Turpin. Regularity and diligence medals were also awarded to Harold W. Tompkins and Florence Easton.

It is reported that Mr. Henschel has the sole English right to the performance in England of Wagner's Symphony in C, written in 1832, and that it has been bought for America. The performing rights for England expire on Feb. 13, 1890.

The members of the Royal Society of Musicians, including those who have retired from the active duties of their profession, and the widows and children of others who have passed away, met at the Crystal Palace last week to partake of a luncheon provided by Mr. Thomas Molineux, who has generously given two thousand pounds recently to this excellent and benevolent society. The honorary treasurer, Mr. W. H. Cummings, presided, and was supported by Mr. Standen, Mr. Coote, Mr. Lazarus, Mr. Jewson, Mr. Stephens, Mr. Stanley Lucas, and many other well-known musicians. After the luncheon a presentation was made to Mr. Molineux of a gold locket, for which he returned thanks in a few suitable words.

A new song, "Helpless," words by Horace Lennard, music by Emily Tate, has been written and composed as a special appeal on behalf of the "British Home for Incurables," and is dedicated by special permission to the Princess of Wales, patroness of the institution. Miss Emily Tate, as a child pianist, has appeared before most of the crowned heads of Europe.

It has been definitely settled that the Empire Theatre will, with or without a music-hall license, open at Christmas under the direction of a syndicate, which comprises Messrs. Augustus Harris, Charles Harris, and George Edwardes.

Miss Violet Cameron will shortly reappear on the London stage, it is reported, in a new comic opera.

Miss Remmert, a pupil of Liszt, and a young German pianist, who created a favourable impression at her recital last month, is about to return to Germany. She has, however, decided to revisit London in the winter.

"A Winter's Tale," with which Miss Mary Anderson opens her season at the Lyceum in September, is to be stage-managed by Mr. C. J. Abud, the gentleman who has hitherto been associated with Miss Anderson on her provincial tour and in America. The lessee herself will double the parts of Hermione and Perdita, as when produced at Nottingham. Paulina will be undertaken by Miss Sophie Eyre, and Mr. Forbes Robertson will represent Leontes.

A new one-act opera, words by Mr. William Allison, editor of the *St. Stephen's Review*, music by Mr. Percy Reeve, has been completed and will be produced at the beginning of the winter season at a West-end theatre.

Señor Gimenez Manjon, the Spanish guitarist, gave his first concert last Saturday at Bedford House, by permission of Mr. George Donaldson, a well-known collector of musical curiosities and ancient stringed instruments. The programme was most interesting, and the young player's own compositions were greatly admired.

Madame Marie Roze, who, since the termination of the last season of English opera at Drury Lane, has been staying at Mont Doré-les-Bains, Auvergne, has arrived in Paris. She will again sing with the Carl Rosa Company during its forthcoming provincial season.

Last week the committee of the Welcome Club gave a garden-party at the American Exhibition. A great many guests were invited, including ladies and gentlemen connected with the musical profession. Mr. Chas. Wyndham received the guests on behalf of the club committee. Selections of music were played by the band of the Grenadier Guards, and several operatic artists gave a performance in one of the saloons, which, together with the Prince of Wales's pavilion, had been handsomely decorated and furnished by Messrs. Oetzmann and Co.

PROVINCIAL.

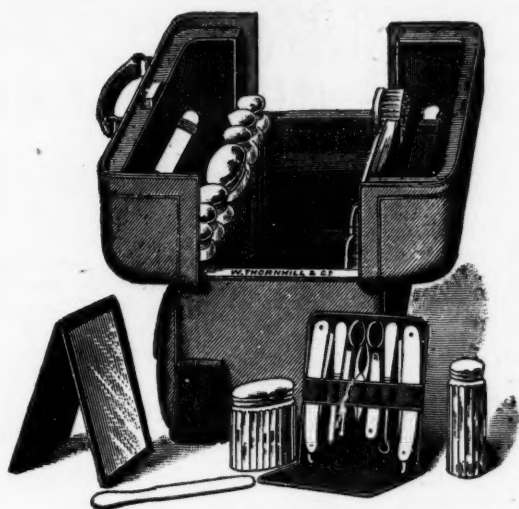
The following is the official programme of arrangements for the Festival of the Three Choirs to be held this year in Worcester, from September 4 to 9 inclusive. Tuesday 6th (morning), *Elijah*; Wednesday 7th (morning), Schubert's Grand Mass in E flat, Mendelssohn's "Hear my Prayer," and Spohr's *Last Judgment*; evening, *The Redemption*; Thursday 8th (morning), Cowen's new dramatic oratorio *Ruth*, and *The Hymn of Praise*; Friday 9th (morning), *The Messiah*. There will be concerts in the Public Hall on Tuesday and Thursday evenings, when *The Golden Legend*, *The Revenge*, and a miscellaneous selection will be performed. The festival opens and closes with special services in the cathedral. The solo vocalists comprise Madame Albani, Mrs. Glover Eaton, Miss Anna Williams, sopranos; Miss Hope Glenn and Miss Eleanor Rees, contraltos; Messrs. E. Lloyd, Smith, Dyson, and Barton McGuckin, tenors; Messrs. Brereton, Millward, and Watkin Mills, basses. The band will be led by Mr. Carrodus, and conducted by Mr. Done, the cathedral organist, assisted by Mr. Charles Lee Williams.

GLASGOW, Tuesday, July 26.—Last night the Royalty opened after the usual summer vacation, with the new comic opera, *Indiana*, by Farnie and Audran. In spite of the heat the theatre was crammed, and this being the first performance of *Indiana* here all the principal songs were encored. Mr. Roberts was in the best of voice and humour, and received an immense ovation on his entrance. There is no necessity to give a description of the play here, as it was fully criticised when first produced in London. Mr. Roberts was ably supported by Messrs. Collini, Tapley, and Hashley, and Misses E. Grahame, J. Dene, and Phyllis Broughton filled their respective parts with all credit—Miss Broughton's and Mr. Roberts's dance in the second act being encored three times.

LEEDS.—Dr. Creser, acting for Dr. Spark, gave an organ recital at the Town Hall, last Saturday evening. The programme consisted of: Toccata and Fugue in D minor (Bach); Andante, 11th Symphony (Mozart); Sonata, No. 2 (Mendelssohn); Prelude, *Lohengrin* (Wagner); Nocturne, E flat (Chopin); Pastorale and Finale (Guilmant). The admission to these genuinely popular concerts is free.

MANCHESTER, July 20.—The band of the Royal Engineers (Chatham), under the conductorship of Herr J. R. Sawerthal, is now occupying the western kiosk at the Jubilee Exhibition. This band, together with the permanent band under Mr. De Jong, supplies the out-door music for the "grand promenades." We notice that selections from popular operas, or fantasias on national airs, have the greatest popularity. Mr. De Jong's fine rendering of the *Tannhäuser* Overture has rightly found many admirers; it is alike creditable to both conductor and band.—There were last week concertina recitals by Signor Alsepi, who has excellent technique and good musical expression; but it may be doubted whether performances on such an instrument can ever be made effective.—The grand organ is not allowed to remain idle. Mr. Kendrick Pyne gives two recitals daily, and other local organists are being engaged in addition.

[For "Foreign Notes" see page 602.]



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FOREIGN.

The Prince Regent of Bavaria has abandoned to the municipality of Munich the famous opera house built by the late king.

Gounod's new mass, *Jeanne d'Arc*, of which a full account appeared in last week's *Musical World*, was produced at Rheims last Sunday, before a large congregation, which included many ecclesiastical and musical celebrities.

The French Government have decided that the performances of the Opéra Comique company shall be given temporarily at the Gaité Theatre.

At La Scala, Milan, the new director is about to revive *Lohengrin*, with Madame Kupfer-Berger, Messrs. Marconi, Dufriche, and Navarrini as principal artists.

The Queen Regent Christina of Spain has commanded the director of the Madrid Opera House to mount the whole of *Der Ring des Nibelungen* during the forthcoming winter.

Signor Vianesi, the new conductor at the Paris Opera, began his musical career by travelling on tour with his father and brother. In 1848 he became conductor of the Guards' band at Turin, and subsequently, as is of course well known, he was part conductor with Signor Bevnigani, on the latter's succeeding Sir Michael Costa at Covent Garden.

TRIOVILLE-SUR-MER, July 19.—The season of the Salon opened on Saturday evening, with F. Poise's *Les Charmeurs* and Massé's *Les Noces de Jeannette*. The pleasant extravagances of the first piece were carried off by the animated and delicate acting of Mesdames Sablailrolles and Perret, and of MM. Caisso and Thierry, and the singing was, except in the case of the heroine, sufficiently artistic. In *Les Noces de Jeannette* Madame Rose Delauney, of the Opéra Comique, delighted everyone by her pretty and sympathetic rendering of the part of the ill-treated but patient bride, who at last wins the heart of the superior animal by serving up for his delectation a very well-cooked omelette. Comparing this with the means employed by Petruccio for the taming of his shrew, the moral may be drawn that men must be fed, but women starved into submission. Madame Delauney's vocalisation was pure and brilliant. M. Jourdan, of the Opéra Populaire, was a capital Jean, though he came to grief over a high note in his first air, a misfortune which was borne with great good humour by the artist and the audience. The pretty theatre was more than half full.

The following compositions by American or resident composers were presented at the orchestral concerts, directed by Frank Van der Stucken, at the Music Teachers' Convention this year in Indianapolis:—Overture, "In the mountains," Arthur Foote; Maynight fantasie from spring symphony, John K. Paine; Festival overture, "The star-spangled banner," Dudley Buck; selections from "The tempest," Frank Van der Stucken; cantata, "The landing of the pilgrims," Otto Singer; rhapsodie for piano and orchestra, Henry H. Huss; third part of "Messe Solennelle," F. Q. Dulcken; gavotte, Arthur Bird; prelude and fugue, Otto Floersheim; ballad, "The rose," William W. Gilchrist; piano concerto in D minor, second and third movements, Arthur Whiting; cantata, "Henry of Navarre," G. E. Whiting; symphonic fantasy, "Spring of life and love," F. X. Arens; Dedication Ode, G. W. Chadwick.

One of the most interesting episodes of the convention was Miss Amy Fay's essay on "Expression in Piano-playing," which was replied to by Madame Fanny Bloomfield. The two Chicago pianists were listened to with rapt attention. Each lady read with great energy and vivacity, and not a word was lost upon the audience. Madame Bloomfield agreed in most respects with Miss Amy Fay, but she reached conclusions by her own methods. Madame Bloomfield differed from Miss Amy Fay in a few particulars. The latter had incidentally mentioned the objective advantages which a large and enthusiastic audience imparts to a musician. Madame Bloomfield thought that the true artist would be so wrapped up in his work as not to know whether he were playing to the many or the few. She likened the objective player to Galatea awakened into life and intelligence; the subjective player to the natural woman.

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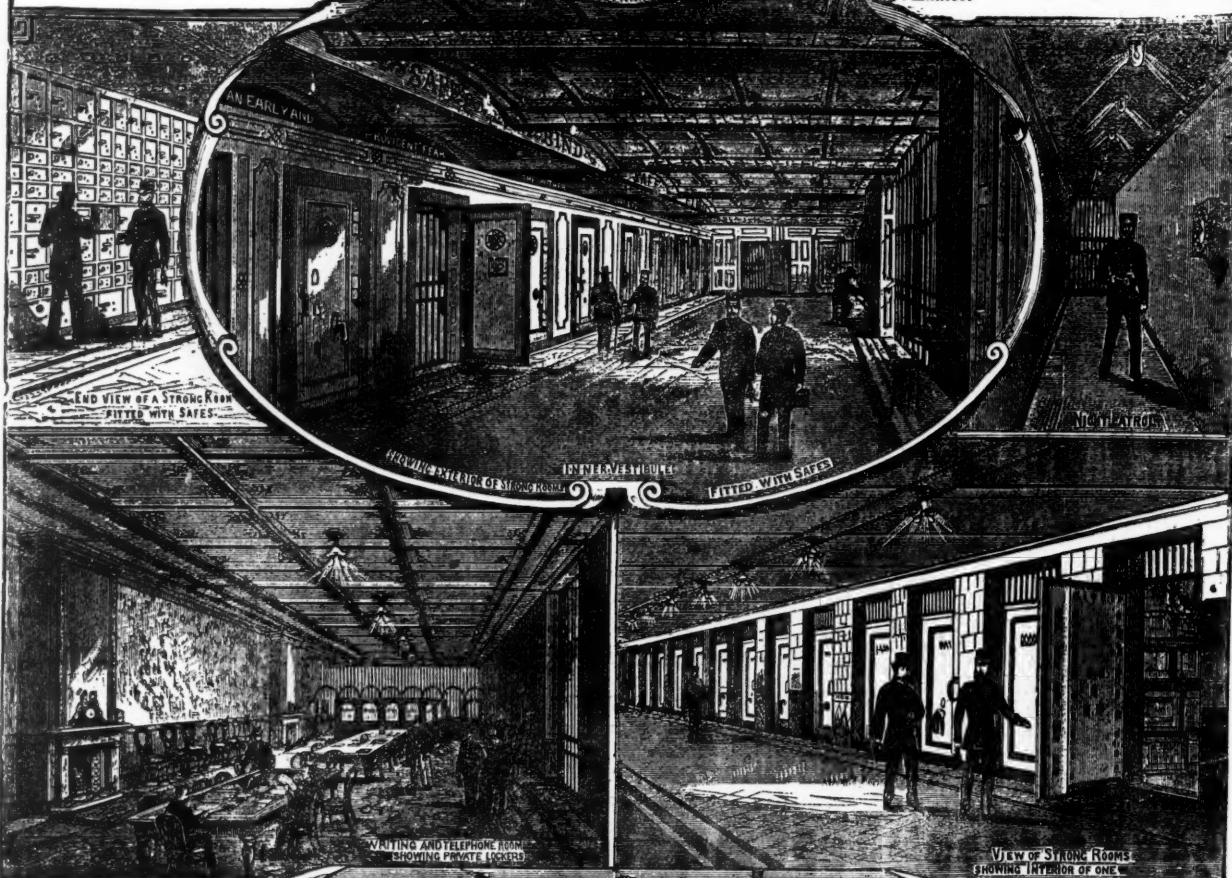
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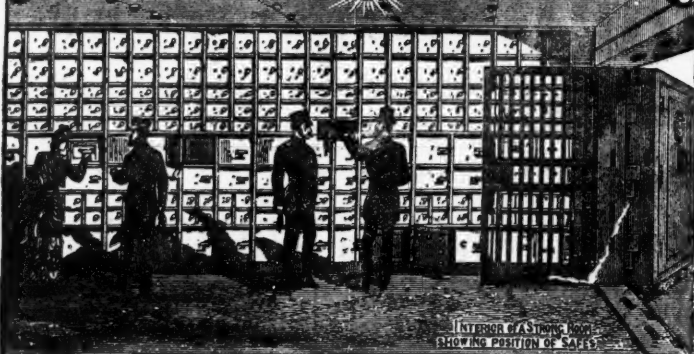
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